2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

wound round the body, kilt fashion, tucked in with a twist in front, and the portion which remains, gathered up and allowed to hang in folds from the waist, or thrown jauntily over the shoulder. The body is covered with a short white cotton jacket, over which another of dark or coloured cloth is often worn. Elderly people, and the wealthy of all ages, when they are paying a visit of ceremony or going to worship at the pagoda, wear a taing-mathein, a long white coat, open in front except at the throat, where it is tied, and reaching almost to the knees. Round the head a flowered silk handkerchief is loosely wound as a turban. The old wear a simple narrow fillet of white book-muslin round the temples and showing the hair. This is called a pawlôn.

The woman's tamein is a simple piece of cotton or silk, almost square, four feet and a half long by about five broad, and woven in two pieces of different patterns. This is wound tightly over the bosom, and fastened with a simple twist of the ends. The opening being in front, the symmetry of the thigh is displayed in walking, but a peculiar outward jerk of the heels which the girls acquire prevents any suggestion of immodesty. The loose cotton jacket is unhappily not so well contrived to display their charms. Over the shoulders is thrown a bright silk handkerchief, the same as that used by the men for turbans. Nothing is worn on the head except flowers twisted into the hair. Dressed in their best, the family sally forth in search of amusement. If it is a pwè, they will not get home till very late, possibly not till daybreak, when the yellow line of monks issuing forth on their matutinal tour may meet them at the monastery gate. A country dance naturally does not last nearly so long, though it is kept up much longer than most people would care to dance a hornpipe or even a minuet. But a still more favourite form of amusement is the entertainment of a sā-haw sayā, a kind of reciter or improvisatore. He is paid to come to a house, and the company invited are asked to choose a subject for him, some of the favourite zāts, or an incident in history, sacred or secular. Many of them, like the cyclic poets, repeat from memory, but there are others who invent their smooth verses as they go on chanting. They may perform in a house, or in a mandut